

University of British Columbia School of Music  
6361 Memorial Road, Vancouver, BC V6T 1Z2 | music.ubc.ca

Master's Student Recital at Barnett Hall

March 2, 2025

01:30 p.m.

**Samuel Ivory, Conducting Recital**  
**“An Afternoon Chorale”**

*Die Vorstellung des Chaos* from “The Creation”

Joseph Haydn  
(1732-1809)

Overture to “The Wreckers”

Ethel Smyth  
(1858-1944)

Symphony No. 5 in d minor, “Reformation”

Felix Mendelssohn-Bartholdy  
(1809-1847)

- i. Andante – Allegro con fuoco
- ii. Allegro vivace
- iii. Andante
- iv. Andante con moto – Allegro vivace – Allegro maestoso

This recital is in partial fulfillment of the requirements for the  
Master of Music degree with a major in Orchestral Conducting.

*We gratefully acknowledge that we are gathered together for this performance on the  
traditional, ancestral, and unceded territory of the x<sup>w</sup>məθk<sup>w</sup>əy'əm (Musqueam) people.*



# Orchestra

## **Violin I**

Annis Lee, *concertmaster*  
Vickie Wang  
Yiyi Hsu  
Matteya Lee  
Jocelyn Chui  
Phoebe Cheng

## **Violin II**

Grace Alexander  
Clara Sui  
Yuika Ravindran  
Oliver Hedzelek  
Risako Tonegawa  
Kaylee Yoong

## **Viola**

Sofiya Zavydovska  
Hyeonbeen Ha  
Andrew Kim

## **Violoncello**

Natalie Chin  
Lyla Lee  
Nathan Kwok  
Carl Lemer

## **Bass**

Marlena Loewen  
Yefeng Yin

## **Flute**

Sulola Amani  
Shanti-Ella Cretu, *Piccolo*  
Gregor Gasovic-Varga, *Piccolo*

## **Oboe**

Sayako Leznoff, *English Horn*  
Moira Rader Rice

## **Clarinet**

Aaron McDonald  
Simon Proulx  
Francis Sadlier

## **Bassoon**

Connor Smith  
Amelia Walker

## **Horn**

Emily Daily  
Maddie Davis  
Otis Peake  
Jeremy Solomon

## **Trumpet**

Paul Dubnik  
Benjamin Li

## **Trombone**

Tony Tang  
Jobert Leong

## **Bass Trombone**

Dana Sullivan

## **Tuba**

Anna Bosgra

## **Timpani**

Cheng Xin Ip

## **Percussion**

William Huang

## **Organist**

David Poon

# Programme Notes

Compiled by Samuel Ivory

## Die Vorstellung des Chaos from "The Creation" - Joseph Haydn

**Joseph Haydn (1732-1809)** was an Austrian composer of the classical era and was perhaps one of the most venerated composers alongside Bach and Beethoven. Haydn had a profound impact on the style of classical music, and particularly on Beethoven as he was Beethoven's teacher. Known for his incredible wit and mastery over harmonic language, Haydn was to provoke specific emotions, and even tell musical jokes by playing with audiences expectations both harmonically and through the treatment of form. His productivity was not only vast but diverse, showcasing his extensive musical knowledge. Haydn wrote for the voice, piano, string quartet, chorus and over 100 symphonies giving him the endearing title of "father of the symphony". It should also be noted that his contribution to string quartet repertoire is unmatched, having written 68 in his lifetime and has been perhaps the most successful composer within that idiom.

*Die Vorstellung des Chaos* sometimes referred to as "*Einleitung*" is the introduction to the religious oratorio "*The Creation*" ("*Die Schöpfung*") written in 1797 and 1798. After witnessing performances of Handel's oratorios in England (Including "*The Messiah*" and "*Israel in Egypt*"), Haydn was inspired to write one of his own, using the biblical text of the creation story in Genesis as the main narrative. The Creation in particular showcases Haydn's creativity and text painting in his writing. For example, the *Einteilung*, translated to "The Representation of Chaos" is harmonically unstable from the very beginning. Using accented passing tones, series of suspensions and delaying musical cadences, Haydn creates a musical chaos that doesn't follow traditional rules of voice leading even including parallel dissonances in some cases. With the textures being sometimes thin and disconnected, then at other times completely unified, one can hear the musical depiction of the voice of God instructing the formation of the universe.

## Overture to "The Wreckers"- Ethel Smyth

British composer, writer, and suffragette, **Ethel Smyth (1858-1944)** was a significant contributor to English music as well as a fierce advocate for her work and the work of many other women. Although she began her musical studies in London, she quickly left to study in Europe at the conservatory in Leipzig, Germany. Her father was opposed to the idea, believing that women shouldn't pursue a career in music. Disappointed with the quality of education at the conservatory, Smyth remained in Leipzig and continued her studies in counterpoint and harmony with Heinrich von Herzogenberg, and Austrian composer and conductor. It was in the home of Herzogenberg that Smyth likely met Brahms, with whom she kept a regular correspondence. During her time in Leipzig, she also met other composers such as Tchaikovsky, Grieg, Dvorak, and Clara Schuman. Throughout her career, she was often overlooked because she was a woman, but despite these attitudes she was persistent in marketing her works to orchestras, conductors, and opera houses, even knocking on the doors of conductors to present her music. Amidst the hardship was also the friendship of many supporters, conductors and composers alike who made sure her music was performed. She went on to receive critical acclaim in England, Germany, and France, having successful performances in many other European countries during her life however, following her death, her music ceased to be performed. Smyth's music inspired audiences through its bold, boisterous, and uplifting energy which mirrored the determination and self-belief she possessed through a turbulent career.

The tragic opera, *The Wreckers*, is set in an 18<sup>th</sup> century Cornish fishing village. The people in the village lure ships into the rocky shore to plunder their cargo. At the beginning of the opera, the lighthouse keeper discovers that someone has been lighting beacons to ward off incoming ships, saving them from the robbers. We soon discover that two lovers from the village are lighting the warning lights. Eventually the couple are discovered by the tight-knit community and sentenced to die in a cave that is flooded by the incoming tide. The practice of luring ships was apparently common in Southwest England in the 18<sup>th</sup> and 19<sup>th</sup> centuries, which Smyth learned during a walking tour in Cornwall. The opera was originally written in French, titled "*Les naufrageurs*", but wasn't performed in French until 2022. The premiere took place in Leipzig with a German translation and was also performed many times in English with a translation that Smyth herself wrote.

The riveting *Overture to "The Wreckers"* begins with a jubilant, sailor-like theme which is phrased exclusively in groups of three. Smyth uses creates the feeling of being aboard a ship, and even emulates an ocean storm in the introduction. The strings and horns later play a warm, pastoral theme which is played later by the English Horn in a more sinister setting foreshadowing the tragedy of the two lovers. The overture builds and develops these themes eventually culminating in a beautiful chorale played by the entire orchestra reminiscent of Bach cantata. The piece concludes with an exciting recapitulation of the material heard at the beginning and is a great example of the uplifting and adventurous writing of Smyth.

## **Symphony No. 5 in d minor "Reformation" - Felix Mendelssohn-Bartholdy**

Perhaps one of the most gifted and versatile musical prodigies since Mozart, **Felix Mendelssohn-Bartholdy (1809-1847)** was a German pianist, organist, conductor, and composer. Although his paternal grandfather was Jewish, Mendelssohn's father and siblings assimilated into German culture, some of them converting to Catholicism and Protestantism. The name "Bartholdy" was also added as a distinction from the other Mendelssohns. Thus, young Felix grew up as a German Protestant without much connection or mention of his Jewish background. He began studying music at an early age alongside his sister, Fanny, with whom he forever stayed close. He began learning piano and violin, and already at the age of 6 and 7, was reading complex scores and could easily play transposition exercises. At age 10, he and Fanny began studying organ in Berlin with August Wilhelm Bach, the grandson of J.S. Bach. After a successful audition, Mendelssohn was admitted as an alto into the Berlin Singakademie chorus, directed by Carl Friedrich Zelter, whose mission it was to preserve the performance tradition of 18<sup>th</sup> century sacred choral music especially that of J.S. Bach, a very formative experience for the impressionable young composer.

Mendelssohn would go on to have a pivotal role in the resurrection of J.S. Bach's music. Several years later, in 1823, Mendelssohn received a copy of the *St. Matthew Passion* as a gift, possibly from the collection of Zelter himself. Despite Zelter's warnings that the task was insurmountable, Mendelssohn decided to arrange a performance of it and on March 11<sup>th</sup>, 1829, he conducted the work from the piano at the Singakademie to much critical acclaim. This performance contributed to the revival of interest in Bach in the German public and is one of the reasons why Bach's music has been so well preserved and continues to be studied today. Much of Mendelssohn's music is also inspired by the writings of Bach.

Inspired by the 300<sup>th</sup> anniversary of the Augsburg Confession, the founding doctrinal document of Protestantism written by Martin Luther and Philipp Melanchthon, Mendelssohn sought to compose a piece fit for the celebrations happening in Berlin. King Friedrich Wilhelm III of Prussia announced that all Lutheran and Calvinist churches in Prussia should merge to create one Protestant denomination, and a day of celebration on June 25<sup>th</sup>, 1830, a regular celebratory feast date in the Lutheran calendar. Despite his best efforts, Mendelssohn fell ill the previous winter and couldn't complete the planned "Reformation" symphony until May of that year, making it impossible to perform by the date of the festivities. This made it his second symphony, following the Symphony in C minor however, it wasn't until 1868, 20 years after the composer's death, that the *Reformation Symphony* was published, making it the fifth symphony published. The *Reformation Symphony* had a long history of disappointment for Mendelssohn, and it was only performed once in his lifetime.

The "*Reformation*" *Symphony in d minor* is a four movement work composed in traditional symphonic form. The inspiration of Bach can be heard in the slow introduction of the first movement through his treatment of harmony and church-like chords and chants in the woodwinds and brass. Continuing to evoke images of the church, he closes the introduction with the Dresden Amen, a Catholic and Lutheran 2-fold "Amen". The first movement follows a traditional sonata-allegro form with another Dresden Amen dividing the exposition and development from the recapitulation. The second and third movements respectively represent joy and jubilation in salvation and contrastingly, despair and sorrow in sin. The sprightly second movement is in the style of a Ländler (a European folk dance in triple meter) and takes the form of a written out da capo minuet. Simple and solemn, the third movement takes the form of an instrumental aria. Reminiscent of his *Lieder ohne Worte* (*Songs Without Words*), an instrument takes the place of a voice, in this case the first violins. The fourth movement, also in sonata form, begins with a solo flute playing the famous "Ein Feste Burg" chorale written by Martin Luther himself. Mendelssohn uses the flute to represent Luther (a known flute player), a lone voice for reform which is soon joined by many in the fight for Protestantism. After a complete statement of the chorale and what appears to possibly be the beginning of a theme and variations, the orchestra interrupts with celebratory triumph for the Protestant Reformation.